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I HAVE transferred THE DECORATOR AND FURNISHER to an incorporated company, organized under the laws of the State of New York, and prepared to enlarge the scope and field of the work as its growing patronage demands.

All amounts due me on account of the paper will therefore be paid to THE DECORATOR AND FURNISHER COMPANY.

The paper is now thoroughly established, having an unexpectedly large and rapidly increasing circulation in all parts of the country; and the business has grown to such proportions that I cannot give it the attention it demands without neglect of my other and older established publications.

The Editorial management will continue in the same hands as heretofore, and the policy of the paper generally will not be changed. The business management will be under the control of a gentleman in every way qualified to meet the many requirements of the position. The new arrangement will, I believe, insure an extension of the already large business, and the continued popularity and usefulness of the journal.

E. W. BULLINGER.

COLOR EDUCATION.

FOLLOWING up our observations last month upon color ornamentation, and the existence of certain laws by which the art of harmonious coloring may be acquired, it seems fitting to refer, in a few words, to the possibility of the student being susceptible of receiving from a teacher such instruction as will acquaint him with the requirements of color. Sir Joshua Reynolds said, "Much may now be taught which required vast genius to discover," and it is hardly necessary to advance any argument in support of a proposition so self-evident. The difference of opinion will principally refer to "What part can be taught?"

Numerous works have been published, and numerous methods of instruction adopted, but they are almost all directed to points of mechanical execution, or the representation of individual objects which mainly depend upon skill. Skill is the natural result of practice or fortunate organization, and will, of course, differ with the perseverance or capacity of the student, which has led to the persuasion that the productions of art are dependent upon what is called natural genius.

But what is *known* of art may be as easily communicated as any other fact, and as easily acquired as a knowledge of history, or any other appeal to the memory, and is indispensable equally to the critic and the amateur. On this subject there are few, if any, works, and it is rarely touched by professed teachers.

The method of tuition at present in favor is, to make a drawing before the pupil, who is expected to appreciate the course of the proceeding, and to imitate the effect. Watching a drawing thus in progress, it will be observed that the greater part is done apparently without a thought—it appears to be at the "fingers ends" of the artist; and this will be found to comprehend, if not all, that confers the effect of a picture. But in what does this

consist? Repeated practice, and continued study of works of art, will, undoubtedly, in time, bring it to the "fingers ends" of the student also, and it will insensibly become an inexplicable habit, manner, or style. This is, in fact, what may be taught or communicated in a comparatively short time—this is what Reynolds referred to; it is the knowledge resulting from the experiences of ages—trials and discoveries made from time to time, and contributed to the fund of art by our predecessors, making their success or failures, and perfected now into a monument of example and instruction.

Before this skill in reproducing shapes and forms is thoroughly developed, an acquaintance with coloring should be acquired and cultivated, and a comprehensive volume should be written upon the subject by competent persons.

It has commonly been the practice to place the student, who may be desirous of obtaining the art of coloring, before some object, and directing him to copy what he sees. But what does he see? We need not go into the question of how impressions are produced upon the mind, through the medium of the eyes; whether a species of picture of the object is, during the inspection, painted upon the retina, and whether that be inverted, or may arise different from the real object, or whether, and to what extent, association rectifies the imperfections of our sight. These, and other questions into the philosophical nature of vision, may be left to the consideration of those who desire to account for particular facts—we have only to do with the existing facts themselves.

In whatever manner the effect may be produced is immaterial to this discussion, but it is certain that the mind receives through the eye an impression tempered rather by the association than by the real character of the object. For instance, a marble statue, to appropriate the example quoted by a prominent authority, appears as an object of one unvaried tint, and associated with it the representation of a marble statue, made upon paper by various tints, some parts delicately graduated by a point of light, through a series of darker tones, to give the appearance of roundness, while others would be made nearly black by shadow to give the appearance of projection. Yet the represented statue will appear, or the impression will be conveyed, of uniform whiteness, while, pictorially speaking, one spot only, that which reflects the greatest light will be actually white. Here there is a discrepancy occasioned by association difficult to explain, but which must often prove perplexing to the student. The application of this peculiarity to decoration we will endeavor to show next month.

WE are pleased to notice the approaching Exhibition of Fine Arts in Boston, beginning with September. The display of decorative painting is to receive especial attention, and from the entries already reported it is evident that this part of their programme will attract considerable attention. The catalogue, which is to embrace a number of new and unique features, will be made up of contributions from the various writers upon the subjects met in the exhibition, and elaborated by a number of fine etchings, illustrating the more noticeable pictures and other attractions.

SPEAKING of catalogues reminds us that the "Catalogue Officiel Illustré" of this year's *Salon des Arts Decoratifs*, which has just reached us, is one of the best we have seen, and certainly a considerable improvement upon that of last year, and much better than the ordinary Salon catalogue. If they continue to improve in this same ratio every year we may hope eventually to have something worthy of the subject.